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JULY, 1900

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IN THIS NUMBER.

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THOMAS M. HYLAND, . . . EDITOR

JULY, 1900.

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CHORAL SYMPHONY SOCIETY.

The Choral Symphony Society has announced its program for the season of 1900-1901, as follows:

- November 29, 1900. Popular choral—Coleridge Taylor, "Hiawatha's Wedding Feast."
- December 13. Artist—Vocalist.
- December 27. Choral—"Messiah."
- January 10, 1901. Symphony—"Tschai-kowski," "Pathétique"—Violinist.
- January 24. Artist—Pianist.
- February 7. Choral—"Creation."
- February 21. Symphony—Schumann, "D Minor"—Violinist.
- March 7. Popular orchestral—Vocalist.
- March 21. Symphony—Schubert, "Unfinished."
- April 4. Choral—"Redemption."

The past season of the Choral Symphony Society has been the most successful in its history.

The steady progress of the Orchestra has been one of the most noticeable features of the work of this Society. Its performances now rank high among the artistic renditions of the season.

The work of the Chorus of the Society has

been most satisfactory; the attendance both at rehearsals and concerts having been larger than ever before in the history of the organization.

The Chorus will hold its rehearsals on the first floor of the Masonic Temple on Grand and Finney Avenues, and no effort will be spared by the Chorus Committee during the summer, to so organize the work for the coming year that rehearsals shall commence promptly the first week in October.

Subscription lists are now open at the office of the Secretary of the Society, in the Odeon. Seats will be assigned when the subscription is made, and payments should be made to the Secretary, Mr. MILTON B. GRIFFITH, on or before Wednesday, November 14th, 1900. When the payments are made, tickets will be delivered and seats will be reserved for the season.

All seats left unsold before November 15th, will be held for single night sales. Especial attention is called to the important privilege, that seats reserved for this season may be reserved by the same person for the next season upon some date which will be duly announced.

Subscription tickets at \$10.00 each, good for the series of ten Concerts, entitle the holder to a seat in the Parquet.

Subscription tickets, good for the series of ten Concerts, for seats in the first two rows of the Balcony, \$7.50 each.

Subscription tickets for seats in the Balcony, exclusive of the first two rows, will be \$5.00 each.

ST. LOUIS ODEON.

The Odeon is now practically complete. It possesses a stage suitable for both operatic and concert purposes, large enough to accommodate a chorus of 1000 and an orchestra of 70; also a fine electric action three manual concert pipe organ. The parquet seats 1200 people, and is completely surrounded, except where there are exits, by a horseshoe of 30 boxes, each containing six seats. The balcony seats about 1200. Entire seating capacity is somewhat over 2500. The interior decoration is in the style of the Italian Renaissance, in ivory-white; the carpet is red velvet, and the upholstery is in red leather. It is lighted by electricity, and the temperature is automatically regulated.

The main entrance leading from Grand Avenue to the foyer has been supplied with two sets of doors, which will make impossible the cold draughts that proved so disagreeable last season. The heating apparatus has also been perfected, and the entire building, including the Masonic Temple, will be heated day and night. The dressing rooms on the stage are finished, and such of them as will be used by the orchestra, chorus and soloists of the Choral-Symphony Society, will be furnished with all the appliances necessary to usefulness and comfort. The platforms upon which the chorus are seated have been entirely reconstructed, and are strong enough to hold fully twice the weight that will ever be placed upon them. The seats which the Odeon Company has provided are large and comfortable. From the stage two large exits lead directly to School St. On the south side of the auditorium two exits lead from the corridor to the High School grautitudo walk, and there is a fire escape exit from the balcony. Besides the exits in the drive-way which were used last year, a new one has been placed at the north end of the foyer just east of the ladies' parlor. Without counting the main entrance which leads through the Masonic Temple, there are seven (7) openings on the ground floor which lead directly out of doors, and two from the balcony—one on each side.

An agreement has been reached between the Odeon Company and the Building Commissioner, according to which the building will receive a license, and will be one of the very few places of amusement in St. Louis possessed of such an instrument.

The organ will be entirely re-tuned and will be placed at the pitch used by the orchestra. As a consequence, it can be used next year for the Choral-Symphony Concerts.

THE graduating exercises of the Strassberger Conservatory of Music, held at the Olympic Theatre, drew out a large and critical audience. The exercises were eminently successful and a credit to the director and teachers of the Conservatory. The graduates were: Teachers course—Misses Edna Wright, Anna Waltke, Lillian Brown, Bertha Oberheide, Clara Bohle, Emelia Floerke and Hulda Borgmeier. Concert course—Misses Annie Von der Ahe and Lillian Vette, Messrs. Harry Droste and Hubert Bauersachs. Medaille d'honneur—Miss Annie Geyer.

INTERESTING facts as to the present condition of some of the permanent orchestras in this country were revealed at a recent meeting of the Cincinnati Orchestra Association. This society's contract with Franz Van der Stucken has but one more year to run, and the fate of the orchestra after that time is at present in doubt. The result of the last season was a deficit of \$1,700 more than the guarantors are required to make up. The twenty-one guarantors are responsible only for the conductor's salary of \$4,000, and any further deficit must be paid by the association. The losses last year came principally from the decrease in the sale of students' tickets. The fate of the

orchestra will be determined next year, when Mr. Van der Stucken's contract with the association expires. Unless new guarantors are forthcoming, the existence of the orchestra will probably come to an end.

It is rumored in Paris that Jean de Reszke will take the Chatelet Theatre soon and give there a series of Wagnerian performances with himself as the star. This is the theatre held by contract by Sarah Bernhardt on the condition that it shall not be closed for any length of time.

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Alphonse Czibulka.

Allegretto $\text{♩} = 80$.

Won - - - ne - -

Come, sweet

stun - - - den bald ent - - - schwin - - - den! Dein

dar - - - ling! You the gar - - - den Swings

Au - - ge braun - - - te, Dein.... Mund be - kann - - - te

ope its por - - - tals, We.... hap - py mor - - - tals

Lieb ge - - fun - - den! Lieb ge - - fun - -

Si - - lent Cu - - pids find as war - -

den! Ich..... ward die Dei - - ne, ward die

den. 0..... come sweet dar - - ling, come sweet

Dei - - ne rit. Gold - - nes a tempo. Traum - - bild senkt

dar - - ling. Could I hold you. bliss - -

sich nie - - der Was..... schon zer - - ron - - nen,

ful mo - - ments! Had I..... the pow - - er,

Mit..... sü - ssen Wöl - - nen Kehrt es wie - - -
 Had.. I..... the pow - - er To com - - mand

der, kehrt es wie - - - der Was schon zer -
 you! Stay, sweet mo - - ments O..... gold - en

ron - - - nen Es.... kehrt zu - rück..... Fos - set die
 hour..... Could I..... com - mand!..... Un - der the

Gäs - te mit Tö - - nen Hal - tet die tan - zen - den Schö - - nen
 lin - den we rest - - ed. Tim - id - ly, coy - ly he quest - - ed;

Dass sie nicht stü - ren die - ser Stun - de Glück
 My heart he sought. It's throb - bing I con - cealed.....

Neig - te er nicht sich her - nie - der, Küß - te mich, küß - te mich
 Then for an answer he plead - ed Answer which nev - er he

wie a - - der; Träumt von Lie - be
 Träumt nur von Lie - be, nur von Lie - -
 need - - ed For eyes be - trayed my heart would glad - -
 Eyes be - - - trayed my

- des glück!..... Gold - - nes Traum - - bild
 - - ly yield..... Could I hold you,

sei - nes Au - ges Zau - ber hat ver - mocht..... Und sollt er meiner Li -
rit. a tempo.

hap - pi - ness that in my ho - som dwells..... Should he de - mand a

pe Kuss be - geh - ren..... Ich zug - te nicht, denn ach, schon ist sie

kiss with sweet in - sis - tance, How could I hes - i - tate! It will be

sein..... Ja selbst das Her - ze duft' ich ihm nicht weh - -

his..... And from my heart he will not meet re - sis - -

ren So nimm es hin es ist nur ein - sig dein!..... Nur

tance, Speed swal - low, speed, and tell him of my bliss!..... 0

Tempo I.

dein, nur dein, nur dein!.....

9

speed, 0 speed, 0 speed!.....

Won - ne - stun -
Come, sweet dar -

den bald ent - schuen - den! Dein Au - ge
ling! You the gar - den Swings open its

brann - tes; Dein..... Mund be - kann - te;
por - - tals. We..... hap - py mor - tals

Lieb ge - - fun - - den! Lieb ge - - - fun - -
 Si - - lent Cu - - pid find as war - -

den! Ich.... ward die Dei - - ne ward die
 den. O come sweet dar - - ling, come sweet

Dei - - ne Gold - - nes Traum - - bild, wer - -
 rit. a tempo.
 dar - - ling Could I hold you bliss - -

do Le - - ben! Was..... du.... be - gon - - nem,
 ful mo - - ments, Had.... I..... the pow - - er;

Dem Licht der Son - - nen Sei es end - -

Had I..... the pow - - er, To com - - mand

lich ü - - ber ge - - ben! Im..... Licht der

you! Stay, sweet mo - - ments, O..... gol - - den

Son - - nen Sei's off - - en - bart Im Licht..... im

hour..... Could I..... com - - mand..... Oh! stay..... Oh!

Licht..... im Licht.....

stay..... Oh! stay.....

DANCING WAVES.

(TANZENDE WELLEN.)

C major.

Gurlitt. Sidus. Op. 101.

Notes marked with an arrow(↗) must be struck from the wrist.

Moderato. ♩ = 80.

9. *mf cantabile.*

simili.

dolce. *simili.*

Ped. ✱

decreas. *Fine.*

Ped. ✱



Repeat from the beginning to Fine.

FREE FANCIES.

(SCHWÄRMEREI.)

C major.

Notes marked with an arrow (~) must be struck from the wrist.

Gurlitt. Sidus Op. 101.

10. *Con moto.* $\text{♩} = 72$. *cantabile*
espressivo.
legato.

cresc.

passionato.

de- - - - - cen - - - - do
smorz.

18

F major.

* Gurlitt-Sidus, Op. 101.

Lento. ♩ = 126.

11. **Lento.** ♩ = 126. (See Kunkel's Pedal Method.)

pp *lung* *long* *simult.* *pp*

Pedal.

CHORAL. *Lobe den Herren, den mächtigen König der Ehren.*

The musical score for 'The Rose Tree' is presented in a two-staff format. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lower staff is in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in the upper staff, and the accompaniment is in the lower staff. The piece begins with a 'Pedal.' marking. The melody features a series of eighth and sixteenth notes, with some measures containing triplets. The accompaniment consists of a steady eighth-note pattern. The piece concludes with a final chord in the upper staff and a sustained note in the lower staff.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a piano introduction in 3/4 time, featuring a melody in the right hand and a bass line in the left hand. The second system contains the vocal melody and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one flat. The tempo is marked 'Moderato'. The score includes various musical notations such as notes, rests, and dynamic markings.

HUNTING SONG.

(JAGDLIED.)

E flat major.

Notes marked with an arrow(↗) must be struck from the wrist.

Gurlitt. Sidus. Op. 101.

Con brio.

Vivace. ♩. - 144.

13

The first system of the musical score, marked with a large '13' on the left. It consists of a treble and bass staff in E-flat major (three flats). The treble staff begins with a key signature change from three flats to two flats (B-flat major). The music is in 6/8 time. The first measure of the treble staff has a '3' above it. The first measure of the bass staff has a 'f' below it. The system ends with a 'p' dynamic marking in the bass staff.

The second system of the musical score. It continues the melody and accompaniment. The treble staff has a '3' above the first measure. The bass staff has a 'f' below the first measure. The system ends with a 'p' dynamic marking in the bass staff.

The third system of the musical score. The treble staff has a '2' above the first measure. The bass staff has a 'ff' below the first measure. The system ends with a 'p' dynamic marking in the bass staff.

The fourth system of the musical score. It features a first ending (1.) and a second ending (2.). The treble staff has a 'ff' below the first measure. The bass staff has a 'p' below the first measure. The system ends with a 'p' dynamic marking in the bass staff.

The fifth system of the musical score. It features a first ending (1.) and a second ending (2.). The treble staff has a 'crescendo molto.' below the first measure. The bass staff has a 'ff' below the first measure. The system ends with a 'p' dynamic marking in the bass staff.

SPRING SONG.

17

FRÜHLINGSLIED.

Allegro gracioso. ♩ = 92.

Liszt. Bülow.

Giacoso.

simil.

cresc.

dim.

f

This page contains five systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The notation includes various musical elements such as notes, rests, and fingerings. The first system has a treble staff with a melodic line and a bass staff with a simple accompaniment. The second system continues the melody with some chromaticism. The third system features a more complex melodic line with many beamed notes and a bass staff with a similar accompaniment. The fourth system has a treble staff with a melodic line and a bass staff with a simple accompaniment. The fifth system continues the melody with some chromaticism. The piece concludes with a final chord in the bass staff.

senza rit.

Cantabile.

semplice.

simil.

rit.

a tempo.

f

f

pp

1559-22

Glaciosa.

crec. *f* *dim.*

1. 2.

1559-22

21

Musical score for 'The Rose Tree' (continued). The score is in 3/4 time, key of B-flat major (two flats). The melody is in the treble clef, and the bass line is in the bass clef. The melody features a series of eighth and sixteenth notes, often beamed together. The bass line includes chords and single notes, with some measures marked with a 'C' (Cello) and a '*' (Piano). The score ends with a double bar line and the number '21' in the top right corner.

or thus.

[illegible]

The musical score for 'The Rose Tree' is written for voice and piano. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The score is divided into two systems. The first system includes the vocal melody and piano accompaniment. The second system continues the vocal melody and piano accompaniment, with a 'rit.' (ritardando) marking. The piano part features a prominent bass line with a 'cres.' (crescendo) marking. The score concludes with a final chord and a 'The End' marking.

BOLERO.

3

Allegretto $\text{♩} = 88$. Marziale.

E. A. Schubert.

The musical score for Bolero by E. A. Schubert, Op. 88, Marziale, is presented in five systems. Each system consists of a piano part (treble and bass clef) and a pedal part (bass clef). The piano part features a melody with various ornaments and fingerings, while the pedal part provides a harmonic accompaniment. The score includes dynamic markings like 'Ped.' and 'Ardito.', and is marked with '1434-5'.

1434-5

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1. Ped. 2. Ped. 3. Ped. 4. Ped.

5. Ped. 6. Ped. 7. Ped. 8. Ped.

9. Ped. 10. Ped. 11. Ped. 12. Ped.

13. Ped. 14. Ped. 15. Ped. 16. Ped.

Cantabile.

17. Ped. 18. Ped. 19. Ped. 20. Ped.

21. Ped. 22. Ped. 23. Ped. 24. Ped.

First system of musical notation. Treble and bass staves. Pedal markings: Ped. 3 2 1 2 1, Ped. 3 2 1 2, Ped. 2 1 2, Ped. 3 1 2.

Second system of musical notation. Treble and bass staves. Pedal markings: Ped. 3 1 2 4, Ped. 5 2 1 3, Ped. 2 1 3, Ped. 2 1 3.

Giocoso.

Third system of musical notation. Treble and bass staves. Pedal markings: Ped. 2 3 2 1 2 1, Ped. 3 2 1, Ped. 3 2 1, Ped. 3 2 1, Ped. 3 2 1.

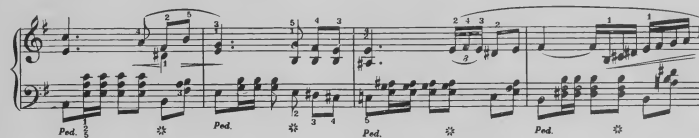
Fourth system of musical notation. Treble and bass staves. Pedal markings: Ped. 2 3 2 1 2 1, Ped. 3 2 1, Ped. 3 2 1, Ped. 3 2 1, Ped. 3 2 1.

Fifth system of musical notation. Treble and bass staves. Pedal markings: Ped. 3 2 1, Ped. 3 2 1, Ped. 3 2 1, Ped. 3 2 1, Ped. 3 2 1.

cres.

Sixth system of musical notation. Treble and bass staves. Pedal markings: Ped. 3 2 1, Ped. 3 2 1, Ped. 3 2 1, Ped. 3 2 1, Ped. 3 2 1.

Musical score for a piece titled "Cantabile". The score is written for piano and consists of six systems of music, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like "Ped." and "f". Fingering numbers (1-5) are present above many notes. The piece concludes with a double bar line and the number "1434-5".



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MUSIC AT THE EXPOSITION.

At a meeting of the board of directors of the St. Louis Exposition and Music Hall Association the contract to furnish music at the Exposition during the coming season was awarded to the First Regiment Band of St. Louis.

This musical organization is in charge of Prof. Charles Seymour, who has been identified with military organizations in St. Louis for many years. The Exposition management is confident that this recognition of home talent will be heartily approved by the music-lovers of the city. The choice was not made as a matter of economy, as the First Regiment Band will receive compensation equal to that paid Innes' Band last year.

The music has been for years the great feature of the St. Louis Exposition—the only annual exhibition in the world. Overshadowing all other bandmasters who have performed at the Exposition, were Patrick Sarsfield Gilmore and John Philip Sousa. Gilmore appealed to all classes of the music-loving public. His popularity with the St. Louis

public connected his name inseparably with the Exposition. At his death, Sousa was engaged. The successes of Gilmore were repeated. The task of continuing their triumphs is imposed on St. Louis' First Regiment Band.

A CABLEGRAM from C. M. Southwell, who is in Switzerland, announces that he has signed a contract calling for a 15 weeks' season of the Castle Square Opera Company, of which he is manager, at Music Hall, to open Nov. 12. The contract gives the company the privilege of extending the season if it proves profitable. This will be good news to the music-lovers of St. Louis, who remember the work of the company last season with so much pleasure. Recently there have been rumors that Mr. Southwell and the Music Hall management could not agree on a division of profits, but Manager Gaienne of the latter says this difference has been satisfactorily adjusted.

THE Missouri State Music Teachers' Association elected the following officers for the ensuing year: W. H. Pommer, of St. Louis, President; H. E. Rice, of St. Louis, Secretary. Columbia will be the next meeting place.

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The convention of the Illinois Music Teachers' Association was most successful. The following officers were elected for the ensuing year: President, W. D. Armstrong, Alton; vice-president, Allen H. Spencer, Chicago; secretary-treasurer, C. W. Weeks, Ottawa; programme committee—Mrs. Chandler Starr, Rockford; Walter Spry, Chicago; auditing committee—Franklin Stead, Jacksonville; Mrs. M. B. Tiffany, Springfield; Miss Iola M. Gilbert, Effingham; member of advisory committee to serve three years, H. W. C. Daab, Miner. Springfield was selected as the place of meeting in 1901.

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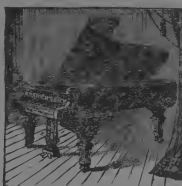
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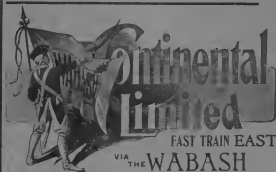
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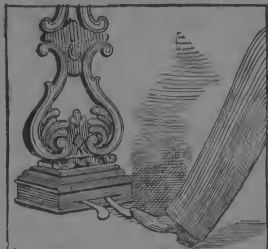
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